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ABSTRACT

The discussion questions and essay prompts in this collection were compiled from contributions made by participants in the 1991 Arizona Shakespeare-Milton Institute. After an introduction which presents some general guidelines for teachers and students, the collection addresses the following works: "As You Like It"; "The Tempest"; "Richard II"; "Romeo and Juliet"; "Hamlet"; and "Paradise Lost." (SAM)

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QUESTIONS FOR THE STUDY AND TEACHING OF SHAKESPEARE AND MILTON

Compiled by Participants of the NEH Shakespeare-Milton Institute

University of Arizona, 1991

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PREFACE

The following discussion and essay questions have been compiled from contributions made by participants of the 1991 Arizona Shakespeare-Milton Institute. The questions have been edited by Angela DeVito, Institute Coordinator, and Peter Medine, Institute Director, to minimize repetition and to standardize the form of presentation.

Institute participants include: John J. Bosack, Cecilia Boyce, Barbara A. Boyle, Thomas A. Bunger, Linda Collins, Ralph E. Cortez, Hilve Firek, Robert Scott Freund, Mack Hall, Ronnie L. Holley, Phyllis A. Jung, Theresa M. Kidwell, Lynne M. Konstant, Andres Martinez, Elizabeth A. Mattern, Joyce Mazur, Linda Sue Mueller, Jesus Noriega, Carol Ann North, Vera Pfeuffer, Thomas J.

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A.D

P.M.

INTRODUCTION

by

Peter E. Medine

Kenneth Burke has written that a work of art is like an answer, and that the job of the critic is to figure out the question. If that is so, perhaps our most important task as teachers of literature is to teach our students to raise questions about literary works. In current parlance, we need to "interrogate the text." The ramifications of this point of view are manifold. For one thing, it supposes that there is no final, definitive answer. If there were, particular literary works would soon cease to interest us or require our attention. The supreme requisite in the enterprise of questioning is disinterestedness, a kind of humility and honesty in trying to see the work aright. To do so is not easy. It demands knowledge of the language, of the literary conventions, of other works, and so on; in addition it demands tact. Furthermore, since we bring to every work our own predispositions, thoughts, and experiences, we can never be "scientifically neutral" in conducting our inquiry; we therefore must always take care not to look for the answers that

we want, for chances are good that we shall find them.

Today many claim that such an effort is futile and an instance of self-deception. This argument holds that in the act of reading and interpreting, the reader determines the work; indeed, that the reader is the virtual author. If this is the case, we neither engage in literary criticism nor teach literature. Instead we propagandize. Such an enterprise is fundamentally anti-humanistic and as literature teachers we ought to be vigilant in guarding against it in ourselves and in our students.

As so often, the hazards are the extremes. On the one hand, there is the delusion of what we might call the objective fallacy: that the work is a mere container that holds certain, well-defined, expressible meanings. On the other hand, there is the delusion of what we might call the subjective fallacy: that any reading is as good as any other, and that the sum of all readings establishes the work for what it really is. We need to be conscious of these extremes and somehow mediate between them.

We may regard the process of mediation sequentially, provided that we remember that we are always moving back and forth. In the first place we try to see what there is in the work--hardly a simple task. Next we must try to comprehend and communicate some of the relatively larger structures of the work's meaning. Here we concern ourselves with the comprehension and communication of a sense of quality rather than measurable quantity, with meaning rather than explanation. So although we

are objective in approaching literary works as knowledgeably and as tactfully as we can, we really never escape subjectivity; nor should we try. The aim should be to cultivite it and purify it. We are not to shun what is debatable; we are to clarify and deepen the debate. The clarification and deepening depends always on scrupulous reference back to the work under discussion.

This process is an endless one. For ultimately our business as humanists is to teach what cannot strictly speaking be taught but only caught like a passion, a vice, or a virtue. Goethe was fond of the story of a Greek nobleman who was asked about the education of his children. "Let them be instructed," he said, "in that which they will never be able to learn." It goes without saying that in the course of such instruction, students learn a great deal of what is most worthwhile.

Lest all this sounds hopelessly remote from the daily problems of bringing students through challenging works by Shakespeare and Milton, let me offer a few reflections on some rather more concrete measures we can take in our seemingly impossible quest. These reflections arise from my own experience in the Institute and my recent experience of editing the following questions.

To begin negatively: A great danger is reductionism, the tendency to reduce a play or a poem or even a <u>kind</u> of play or poem to a neatly statable meaning or set of meanings. A good example is the comment that begins, "Well, in Shakespeare's day they believed such and such . . . and therefore in this play we

see . . . ." People believed, half-believed, or claimed to believe many things in Shakespeare's day, as in our own. But it is seldom possible to say with much certainty that a particular belief enjoyed anything like universal acceptance. Certain ideas or concepts recur in Shakespeare's and Milton's work: the divine right of kingship, the legal principle of hereditary monarchy, the great chain of being, the divinity of Christ, and so on. These matters are frequently foreign to our students and require explanation, if only for narrow "historical" purposes. But much more important, we need to approach such ideas or concepts as the authors use them for particular artistic purposes in the works.

Another similar danger is what I shall call formulizing. Much of what Shakespeare and Milton did in their writing depends on formulas--a tragedy's focus on a figure of stature who falls, a comedy's conclusion on a note of reconciliation, an epic's celebration of the career of a hero, and so on. Again, it is important that our students understand the formulas; but it is much more important to see what the authors did with them.

To cite a specific example, which is especially close to my heart: the "tragic flaw," the notion mistakenly appropriated from Aristotle that the tragic hero falls on account of a distinctive character fault. Now Shakespeare invests the heroes of his tragedies with what some call "tragic stature." This stature does not depend on purely admirable moral qualities but rather on a combination of strengths and weaknesses, even virtues and vices. The moral or psychological complexity of the tragic hero engages

our feelings, and consequently what happens to him or her moves us greatly. The particular interest of tragedy comes from the admixture of weaknesses or the resulting mistakes that lead to the hero's downfall. The entire plot, as it moves inexorably toward the catastrophe, raises some of the enduring questions of human existence--questions of fate, free will, theodicy, and so on. In a great tragedy like Hamlet, owing to the character of the tragic hero and the dramatic situation, the spectacle is richly complicated and suggestive, perhaps ultimately inscrutable--who would claim to fathom the depths of Hamlet? To account for what happens in the play with the formula of the "tragic flaw" is therefore to falsify the drama and to wrench it into a moralistic lesson. The dramatic facts do not permit us to isolate one quality in Hamlet--his inability to make up his mind, say, or his unresolved Oedipal complex--and explain away his character and fate. To do so is to empty Shakespeare's play of its meaning and to degrade its achievement.

To be positive: It is important to concentrate carefully on the directions we give to students when we ask them to think or write about a work. It is always worthwhile to define words like describe, analyze, discuss, and so on. And it is most instructive to review with students the responses to questions that reflect proper description, analysis, discussion.

I always avoid the formula "compare and contrast" in favor of "discuss and compare." One cannot very well contrast two things without comparing them. Along these same lines, it is

important to clarify certain fundamental concepts of literary study. I have found especially usefull to speak of theme as basically a unifying idea, an aspect of "meaning" or "content" opposed to "form" or "style" that all parts of the work contribute toward. Similarly, I continuously recur to fundamental rhetorical concepts, such as image, metaphor, simile, and the like. Beware of the word symbol. I shudder at my students' casual talk of what a symbol is and what it may mean; the danger of simplification and downright distortion here is great. A metaphor, a character, or an event becomes symbolic only in the larger context of the work in which it appears, even in the larger context of other works. In these contexts, the particular feature assumes a broadly comprehensive range of meanings. The concluding scene of Paradise Lost depicts Adam and Eve as they leave Paradise, wiping away their tears, joining hands, and entering the new world with "wandering steps and slow." The scene symbolizes all that they have lost--and will continue to loose--as well as all that they can achieve, including heroism and ultimately salvation.

A handbook that provides admirably clear and incisive definitions of such matters as symbol, metaphor, and much else, is A Glossary of Literary Terms, edited by M. H. Abrams. I recommend it highly.

A particular exercise that many of us find most effective is paraphrase. Obviously students can do this with a short lyric poem, but they also can paraphrase selected passages of longer

works. The important--and surprisingly difficult--aim is to recast the text in grammatical English in one's own words. Once this is done, further analysis and discussion follow in an informed and knowledgeable way, as the author's word choice and word order and conscious use of rhetorical devices come sharply into focus.

To conclude with some miscellaneous observations and caveats. Encourage students to use the present tense in writing of the action of a play or a poem--this is sometimes called the "historical present" (Hamlet kills Polonius in Act Three); define for students and require them to understand the difference between "irony" and "sarcasm"; remember that Jesus Christ does not appear in Paradise Lost--it's the son or the Son, since he has not yet become man; use the word compare rather than parallel in asking students to discuss two matters. The word parallel describes two lines that if extended infinitely will never converge. When used as a transitive verb, parallel asks for a kind of exactitude of similarity that can easily lead to procrustean falsification.

STUDY QUESTIONS

AS YOU LIKE IT

1. Discuss the following passsage from 2.1.12-17, and give particular thought to your own personal and academic struggles.

> Sweet are the uses of adversity,
> Which, like the toad, ugly and venomous,
> Wears yet a precious jewel in his head;
> And this our life, exempt from public haunt,
> Finds tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything.

2. Do you consider yourself just a pawn in the hands of fate or do you believe there is an absolute divine order that yielded your design and uniqueness? Discuss your response in light of Jaques's monologue in 2.7.140-167, particularly noticing lines 140-144:

> All the world's a stage,
> And all the men and women merely players;
> They have their exits and their entrances,
> And one man in his time plays many parts,
> His Acts being seven ages...

3. It seems as if there is such provocation and seduction in the language of love, yet students seem to bristle at the length of time it takes to detail this languge for love in words. Study the dialogue in 3.2.344-416. Are the thoughts on love overstated? Can you discern the language of love in this brief example?

4. Explain Orlando's state of mind as the play begins.

5. Explain (comment on) Jaques' speech which begins "All the world's a stage . . . ." Do you agree or disagree with what Jaques says?

6. Why do Celia and Rosalind want to disguise themselves as men in Act 1 Scene 3?

7. Why did Rosalind and Celia run away?

8. This play opens in prose rather than verse, and many sections are written in prose as well. Why this departure from blank verse?

9. 3.5.108-135: Phebe's speech. How does Phebe "talk herself" into loving Rosalind/Ganymede?

10. Jaques (3.2.274) states, "the worst fault you have is to be in love." How does this apply to most of the characters in the play?

11. The Duke's comment (2.1.67-68) on Jaques' "sullen fits" is a key to the way others treat Jaques and also to his reactions. Read and explain.

12.Summarize the attitudes about country life in the following passages. How are they similar? How do they differ?

a. 1.1.108-109 b. 2.4.73-84 c. 2.5.35-40
d. 3.2.11-83

13. Explain the duties and privleges of a fool as implied in as implied in Jaques' words, 2.7.12-87.

14. List the ages and stages of the human life cycle according to Jaques, 2.7.140-167. Discuss the speech in connection with Poe's "Masque of the Red Death."

15. Evaluate the effectiveness of Hymen's apearance at the end of the play: 5.4.105-112; 122-143.

16. Why do Rosalind and Celia take on different identities in 1.3?

17. Why does Orlando agree to meet with Rosalind and to woo her?

18. In 1.2.20-87 Celia says the dullness of the fool will sharpen their wit; however, how does Touchstone turn the discussion of honor to his advantage?

19. 3.2.38ff: A lot of my students express concerns because their friends from Sylvania and Toledo say we are a "hick"

school. How does the conversation of Corin and Touchstone represent the same situation? How does Corin react to Touchstone's "put-down" --in your own words, what is his reply and would it hold true today?

20. 2.2.383-387: Rosalind's lines spoken as a man.

--Give examples of the madness or lunacy of love in this play, in other Shakespeare plays, and in your own life.
--What does Rosalind counsel Orlando to do to cure his love?
--In lines 389-406 Rosalind gives a description of how a woman in love can act to confuse men by being "changeable" and "shallow," etc. Describe what evidence there is in the play to support this contention.
--What is the attitude toward love in this scene and throughout the play?
--Are the stereotypes for lovers true in the play? Do they still hold true? Give examples.
--How does the interaction between Orlando and Rosalind (as a man) clarify their ideas about love?
--How does this play distinguish between real love, the idea of being in love, and the proper and improper behavior of lovers?

21. 5.4.181-190:

--This scene ties up the ends of the play and explains the promises made. What advice does Jaques give to the Duke? Why is it appropriate?
--Why does Oliver's "true faith doth merit" a love? Give examples.
--Why is Silvius sent off to "land, and love, and great allies"? Why is this honor deserved?
--Why does Touchstone merit a "long and well deserved bed"?
--Who is Jaques addressing when he says "And you to wrangling, for thy loving voyage / Is but for two months victualled.--So to your pleasures / I am for other than for dancing measures"? Pay particular attention to who the "you" is? Could the "you" refer to more than one person? Why or why not?

22. 5.4.140-215:

--What is the author's attitude about plays and epilogues? Why is one justified in your opinion for this play?
--Why does Rosalind say she must "conjure" the audience?
--How does magic help resolve the play?
--For what reasons should men and women appreciate this play? Are those reasons justified?
--Compare and contrast the images of magic and madness used in love throughout the play?

23. Describe Oliver's intentions and motivation with respect to his brother Orlando in 1.1.128-161. What does this reveal about

Oliver?

24. In 1.3.36-86, Rosalind is banished by the Duke. What are his reasons? What is Celia's response to her father? What is the substance and purpose of her plan with Rosalind?

25. In 3.5.36-63, Rosalind rebukes Phebe and Silvius. What does the language of this scolding reveal about Rosalind's view of love?

26. Rosalind begins to coach Orlando in 4.1.34-183. What does she seek to know of him? What does she teach him of love?

27. Recall Marlowe's poem, "A Passionate Shepherd to His Love." Compare his words, thoughts to those of Touchstone to Audrey, Silvius to Phebe and William to Phebe. What is the essence of each regarding pastoral life and love? As a "city-slicker" from Manhattan, what is your view concerning life in the country?

28. In what ways is the Forest of Arden similar or dissimilar to Prospero's island in <u>The Tempest</u>?

29. Consider Jaques's famous speech in 2.7. Is it consistent with his character as it has been developed through the play thus far?

30. How does Touchstone's character relate visions of both court life and pastoral life?

31. What is the significance of the discussion of time in 2.2.291-322?

32. What is Phebe saying about love when she speaks to Silvius in 3.5.109-133?

33. What does Rosalind mean by lines 19-22 in 4.1? How can we relate this to ourselves?

34. Why does the Duke banish Rosalind? (1.3)

35. Explain the message of the song, "Blow, Blow Thou Winter Wind" (2.7.175-195).

36. Explain Jaques' aside about "Knowledge ill-inhabited." (3.3.8-9)

37. Why does Rosalind insist Oliver "commend my counterfeiting" to Orlando (4.3.167, 180)?

38. What induces Rosalind and Celia to venture into the forest with Touchstone and to take on the identities of Aliena (Celia) and Ganymede (Rosalind)?

39. What purpose does the epilogue serve to this play?

40. What is the function of the seemingly cynical Jaques?

41. Why is Jaques, the cynic, the only character to remain in the forest at the play's end?

42. How do we know that Orlando has heroic qualities and is morally good?

43. Why does Frederick banish Rosalind? From his speech in 3.1.74-88 what can we conclude are his feelings for his daughter, Celia?

44. What is ironic about the Duke's answer to Oliver line 3.1.115? How are the two personalities parallel throughout the play?

45. What purpose does Rosalind's disguise serve? How does it confuse the plot?

46. Orlando is a child of nature; Jacques, a product of education. Contrast the characters of the two.

47. What qualities does the forest have?

48. Henri Bergsen believed that part of what makes us laugh is the spectacle of the "mechanical encrusted upon the living," by which he meant a human's reluctance to "flex" at appropriate times, to become in other words, obsessive. Needless to say, in the world of comedy, the energy devoted to this kind of self-restraint is misappropriated. In <u>As You Like It</u>, Shakespeare seems to be arguing for the release of this dysfunctional energy through imagination. For him the fully balanced and integrated psyche can boast a "double vision": a capacity to see oneself in ways opposite from those expected or cherished only by learning what it is like not to be oneself, in other words, can one learn what one is really like?

Examine two characters in terms of this theory.

49. Discuss the happy and mirthful qualities of <u>As You Like It</u>. As Helen Gardner has said, "It is the last play in the world to be solemn over."

50. Though the Duke is the traditional just leader, why might Rosalind be seen as <u>the</u> "just leader" in the final scene?

51. What personal and familial conflicts are presented in the wrestling episode?

52. When we first see the Duke-- Act II scene i-- what image is created of Arden Forest? By implication, what image is suggested of the city/castle?

53. How does the tone of "All the world's a stage" compare and contrast with the atmosphere of Arden Forest?

54. "Who ever lov'd that lov'd not at first sight?" How does the playwright develop this universal moment with regard to Rosalind and Orlando and Celia and Oliver?

55. How do Mercutio in Romeo and Juliet and and Jaques in As You Like It function? How does the characterization of each create different points of view?

56. Discuss the nature of Duke Frederick. What are his faults? How does he sin? How does he atone? Is his character believable?

57. In the characterization of Celia, Rosalind, Silvius and Orlando, how does Shakespeare show that he understands young people? Do you see any similarities in these young people and Romeo and Juliet?

58. Analyze Duke Senior's speech beginning 2.1. Identify the theme and discuss Shaespeare's use of figurative language devices.

59. Contrast the three country characters -- Audrey, William and Corin -- with the pastoral stereotypes of Silvius and Phebe.

60. Discuss the different concepts of love in the play.

61. How does Touchstone serve as a touchstone?

62. What is the purpose of Shakespeare's songs?

63. What are the advantages of town life over country life?

64. Discuss the ways in which As You Like It follows the convention of a pastoral comedy.

65. Discuss ways in which As You Like It deviates from or demonstrates inconsistencies with the conventions of a pastoral comedy.

66. Mistaken identity--whether the result of error or deliberate disguise-- has been an element in comic plots since ancient times. Identify the multiple instances of mistaken identity in this play, and for each give one example of how it produces humor.

67. Explain the meaning of the name of Touchstone, the clown. Then illustrate how one of the purposes he serves in the play relates to his name.

68. Jaques is given the epithet "melancholy" in the play. Define the term. Then examine some of his speeches to determine how well the word applies to him.

69. How do the Audrey, William, Touchstone and Phebe, Silvius, Ganymede subplots advance the theme of love?

70. Rosalind warns Orlando about the dangers of women (5.1. 135); how does what is said about women, here and elsewhere, compare to their actions in this play?

71. Touchstone claims that "the truest poetry is the most feigning." How does this apply to the poorly-penned verses of Orlando and the melancholy pronouncements of Jaques?

72. For what purpose does Shakespeare compare and contrast the Forest of Arden and courtly life?

73. What dramatic purpose is served by making Orlando refer to, and emphasize, the fact of his gentle birth?

74. What comparison does the Duke Senior make between the life he is living and that of the court from which he has been banished?

75. What dramatic use does Shakespeare make in this play of music and songs? Why does he introduce so many songs in it?

76. How does the setting (Forest of Arden) affect the mood (which deals with liberty) of the play?

77. In 2.7.12-28, what moral does Jaques learn from the fool? Why does it make him laugh?

78. Discuss the interrelated themes of love and nature as they are developed in the language and action of <u>As You Like It</u>.

79. Even seniors will snicker at the name of the god of marriage (Hymen). Any suggestions on how to curtail this, or should we just let them have their fun?

80. It will be difficult for many of my students to believe that Orlando doesn't recognize that Ganymede is really Rosalind, especially since he professes to love her so. How can I help them get beyond what they will consider improbable to consider the comedy of the situation?

STUDY QUESTIONS

The Tempest

1. In this play we see the theme of evil being overcome by good--the good of innocence of the young generation detoxifying the poisonous hatred of the older generation. Discuss and compare this theme, if you can, with the themes in Romeo and Juliet and As You Like It.

2. Explain Caliban's lines in 3.2.144-52. How do his words belie his character (or image of himself).

3. In 2.1.150-58 and 162-8, Gonzalo describes his concept of an ideal society. Identify these aspects. Do you agree with all, some, or none of his ideals. Why is it ironic that he is explaining this to Sebastian and Antonio?

4. Do you find it difficult to view Prospero as a heroic figure? Does his character reflect any flaws? What might they be?

5. In what way is 1.1 appropriate as the opening of the dramatic action?

6. What is Caliban's complaint in Act 2 and what is it significant of?

7. Act 3: Of what may Ariel be considered allegorically the spokesperson to the three guilty men who come to the verge of their deaths? How does Alonso's final speech deepen this impression?

8. Act 4: Is there special dramatic value in the introduction of the Masque?

9. Act 5: What does Prospero resolve in regard to his magic? From what is his speech, in part, borrowed?

10. Explain how Ariel became Prospero's slave (1.2.269-93).

11. Why does Ariel save Alonso's life? (2.1.202-10)

12. What does Alonso intend to do? (3.3.97-104)

13. Why does Prospero forgive Alonso?

14. What is the elapsed time of the story from beginning to end?

15. What are Miranda's and Ferdinand's first impressions of each other? How does Shakespeare reveal their strong mutual affection to the audience? How is Prospero's reaction two-faced? (2.2.410 ff) The shortness of time allowed for the production makes it necessary that the two strangers advance quickly in their affections, but how does Shakespeare attempt to make this believable?

16. How does the sleep of their companions give Antonio and Sebastian the chance to show their true personalities? How would you describe each one? Which seems to be the more sinister--why? Which seems more intelligent--why? (2.1.200-300) Sleep is used in several contexts; which ones can you identify?

17. What is the apparent fate of the ship at the end of 1.1? What is its fate according to Prospero?

18. In this play there is a main plot and several sub-plots. Chart the sub-plots and then explain how they relate to the main plot.

19. Which characters in this play are predictable "stock" characters seen in many literary works? Describe them.

20. What does Ariel do in Act 2 to move the plot, develop character, convey theme, or add interest to the play?

21. Why does Shakespeare use very pagan spirits and images? How did he get away with it in an age when religious error was punished with fire?

22. Why has this play not been filmed more often? Its special effects' demands would be fulfilled easily in film (and would be great fun)!

23. Discuss the politics of the play, that is the various situations and episodes that reflect political forces.

24. Ariel and Caliban are opposites. What do they symbolize? Are they relevant to the human condition?

25. To what is Miranda referring when she speaks of her father's "art" (I.2)?

26. What is the explanation for the immediate attraction between Ferdinand and Miranda (1.2)?

27. How is the attempted murder of Alonso prevented (2.2)?

28. What is the meaning of the epilogue as spoken by Prospero?

29. In what way is Caliban tied to Prospero? Do you feel compassion for Caliban? Why/why not?

30. In the closing scene, Prospero's last line begins, "I'll deliver all." How does that line typify/illustrate his function throughout the play?

31. Why does Shakespeare juxtapose Prospero's masque with Caliban's arrival?

32. How do the sound and sense of Calilban's speeches (1.2) reveal his beastliness?

33. What is ironic and magical about Miranda's comment (5.1.182-5)?

34. Why are Prospero and Miranda on this island?

35. Why does Prospero have control over Ariel?

36. What is Prospero's motive in causing the shipwreck and separating the survivors?

37. If this play were presented as an allegory, and Prospero represented Providence, what could each of the following represent: Miranda, Ferdinand, Caliban, Ariel, the other survivors?

38. What is Caliban's symbolic value, and what are the importance and purpose of his character?

39. Explain the importance, or lack thereof, of social status in regard to the opening scene of the play.

40. Present possible interpretations of Prospero's line, "every third thought shall be my grave" (V.1.312).

41. Is or can Prospero be perfectly happy and content as the play ends?

42. Does this play fit into the definition of a tragi-comedy?

43. What does each of the following learn from his experience, trials, sufferings, and how does each change? Alonso; Ferdinand; Antonio; and Sebastian.

44. How strong is the motif of illusion and what is its purpose in the play?

45. In 1.2.53-174, Prospero tells Miranda his true identity and the circumstances that brought them to the island. He reveals considerable ambivalence about power and politics on the one hand, and the pursuit of knowledge on the other. Citing specific language, explain his complex feelings about being a ruler, losing power, and studying the liberal arts. Then assess this ambivalence to determine what strengths and weaknesses it reveals in his character.

46. Myths and fairy tales often require that the handsome prince undergo an ordeal or trial before he wins the fair princess. Identify and comment on the "trial" Prospero imposes on Ferdinand. Explain how Ferdinand's and Miranda's attitudes toward it reveal their characters and the quality of their love.

47. Beginning at 4.1.35, Prospero directs Ariel to stage a masque which then runs between lines 60 and 138. Define "masque"; explain Prospero's stated reason for presenting it; then comment on what other purposes it might serve for Prospero as a character in the play and for Shakespeare as the dramatist.

48. In Psychology you have studied the "nature-nurture" issue, as it involves personality and values development. In a well-developed essay, discuss the character Caliban in light of this issue.

49. Consider the speeches of Prospero regarding his intentions and subsequent actions. Discuss his motives; do they seem aimed primarily at wrecking vengeance or seeking justice?

50. Comic scenes or interludes used by Shakespeare often emphasize or highlight key issues in the main plot of the play. Consider the actions and words of Stephano and Trinculo; what key issues of the major plot doe these subplots highlight?

51. Discuss and compare the personalities of those "other worldly" creatures, Ariel and Caliban.

52. Discuss and compare Gonzalo to Polonius, the king's counselor in Hamlet.

53. In 1.2, Miranda expresses her wonder at the tempest.

Prospero reassures her that there is no harm done. What can be determined about the nature of their relationship and about their characters in 11.1-187?

54. In 5.1.20-87, Prospero confides in Ariel and then speaks as if in prayer. What does he reveal himself to Ariel, and what is the purpose of his prayerful soliloquy?

55. Discuss and compare the attitudes and poetic qualities of Caliban's messages in 2.2.1-14 and 3.2.136-44. What is the sum of Caliban's character based on what is shown in those scenes?

56. Why do Sebastian and Antonio plot to kill Gonzalo?

57. How does Gonzalo find out he is in danger of being killed?

58. What role does Ariel play in making Stephano believe that Trinculo is calling him a liar?

59. What disturbs you the most about the treatment of Caliban?

60. What are Prospero's redeeming qualities, particularly as they relate to Caliban?

61. Discuss the uses of the power that is such an important theme in the play.

62. Why is Prospero's need for revenge so strong?

63. Much of the play's beauty from the images of water and music. What are some of the most striking of these?

64. Discuss and compare the meeting scene of Romeo and Juliet with that of Ferdinand and Miranda. What do Ferdinand and Miranda learn about one another when they meet and fall instantly in love? Is their sudden love believable? (I.2) How does the "true course of love" run?

65. Prospero uses magic to force events in the play. Is magic or deception ever justified to "make" someone fall in love with you? Why/why not?

66. How does the masque to celebrate Ferdinand and Miranda's marriage reflect love?

67. Prospero and Antonio, brothers, are an example of what type of love--or is it hate--relationship? Why?

68. In what ways is the epilogue conciliatory? In what ways does it show religious importance? What is meant by the lines, "Now I want / Spirits to enforce, art to enchant"?

69. How is magic used to solve, resolve, involve the characters in the action.

70. Why is Caliban so ill-treated by Prospero? Discuss and compare Prospero's treatment of Caliban with the US treatment of Native-Americans. How can discrimination, particularly ethnic/racial, be related to Caliban's situation?

71. Is Prospero's magic helpful or harmful? To whom, for whom?

72. Is the tempest really dangerous, or is it only an appearance of danger? For what purpose? What (other) events are not what they appear to be? What is reality or the real in this play, and what is false?

73. How much of Prospero may be a self-portrait of Shakespeare?

74. Are all the characters symbols of ideas? Should the play be read completely in terms of its symbols?

75. Should we even mention the microcosm-macrocosm analogy to our students? It is unavoidable in Julius Caesar, but how valid is such an interpretation here?

STUDY QUESTIONS

RICHARD II

1. In 3.2.122-142, Richard demands to know the whereabouts of Bagot, Bushy, and Green, his closest personal advisors, whom Henry has executed. What is his initial assumption about their absence? How does he interpret and respond to Scroop's ambiguous statement that they have made peace with Bolingbroke? How do you explain his silence when Scroop relates that they have all been beheaded? If you were directing the scene, how would you want the actor to play this moment? What do you infer about Richard's character from his words and behavior up to this moment in the scene and from what he says when he finally addresses the true situation in ll. 144-77?

2. Queen Isabel, whom Richard married for reasons of state, was only 10 or so at the time of Richard's abdication. Shakespeare makes her old enough for their marriage to be an adult relationship. Why? Examine the scenes in which Isabel appears--especially, 3.4 and 5.1--to assess how Shakespeare uses her to develop Richard's character and affect the audience's response to him.

3. The behavior of the Duke of York in 5.2 and 5.3, after he learns of his son Aumerle's conspiracy to assassinate Henry, astounds his wife and probably most modern viewers, particularly since it follows his very sympathetic account of the deposed Richard's humiliating entry into London. Examine York's words and actions throughout the play for a clue to resolve this seemingly contradictory behavior.

4. Discuss the problems inherent in Bolingbroke's offer of

obeisance to Richard in 3.3.34-60.

5. What other exact evidence -- besides his dispossessing of Bolingbroke -- is there that Richard is treacherous and underhanded?

6. Discuss the Duchess of York's motivation and her influence on Bolingbroke and his decision to pardon Aumerle.

7. Discuss the concept of divine right as a force in the play. How does it affect the actions and perceptions of the characters?

8. Contrast Richard and Henry as rulers.

9. How is religious imagery (and language) used to reinforce the divine right concept?

10. How does the loyalty of the women in the play differ from that of the men? Do they have a different conception of the term?

11. In an analysis of imagery, diction, and syntax, discuss how John of Gaunt proves himself 3.1.31-68 to be eminently worthy to sire a long line of kings.

12. Analyze the one soliloquy of the play, Richard's while he is in Pomfret dungeon, 5.5. What purpose is served by the soliloquy? Is this soliloquy reflective of the Richard we met earlier? Has Richard mellowed or matured since we met him two years earlier?

13. Consider the Duchess of Gloucester's appeal to John of Gaunt, 2.2.9-74. Next, consider Queen Isabel--her prescience of doom in 2.2.5-73; her conversation with her ladies, 3.4.1-28; and her response to the gardener, 3.4.72-101. What do you think about these women? What is their function in the play?

14. Consider York's conversation with Bolingbroke, Northumberland, Ross, And Willoughby, 2.3.139-179. Is he a hypocrite and a deserter? Can you defend him?

15. Act 1: Discuss the incident with which the play opens.

16. Act 2: What purpose does the scene between Salisbury and the Captain serve?

17. Act 3: What is the dramatic purpose, and what is the dramatic effect, of the scene in the Duke of York's garden (scene 4)?

18 Act 4: What is the dramatic effect of the looking-glass incident?

19 Act 5: Describe the dramatic effect of Richard's scene with the Groom. What is its purpose?

20. Why is it significant (ironic) that Richard II feels that there is nothing sacred in Bolingbroke's inheritance and, therefore, suffers no burden of conscience in taking it away?

21. How is York's portrayal as a weak, vacillating, and even ridiculous character related to the theme of succession?

22. Explain the significance of the Captain's description of the events occurring in England (2.4.7-17). How does this passage relate to the concept of Great Chain of Being?

23. Explain the meaning of the gardener's words (3.4.29-39).

24. Not willing to witness the spilling of blood between Bolingbroke and Mowbray, Richard disrupts the "trial by combat," and orders their banishment. What does this tell you about Richard's character? How does this foreshadow events to come?

25. When Bolingbroke states, "How long a time lies in one little word! Four lagging winters and four wanton springs end in a word--such is the breath of kings" (1.3.213-15), what is his opinion of a king's power?

26. Richard and Bolingbroke are character foils (opposites which enhance each one's character). Compare and contrast these two characters.

27. What powers does Richard try to invoke to deter Bolingbroke (3.3)? Why?

28. What is the Queen's opinion of Richard for surrendering the crown?

29. What actions are held against Richard?

30. What character traits are revealed by Richard's actions?

31. Richard invokes the "divine right" in Act 3 and elsewhere. Discuss why his invoking such a doctrine is and is not appropriate.

32. The gardener's scene comments figuratively on leadership and on office; what is the responsibility of a good leader as divulged by the gardener's discussion?

33. Considering its imagery and syntax, why is John of Gaunt's speech (2.1) such a rhetorical success?

34. How does Henry Bolingbroke (5.6.) substantiate Machiavelli's image of an effective leader as a combination of "a lion and a fox"?

35. Today's audiences may not be as patient in sitting or standing as those Shakespeare knew. Often, part of the craft of production is judicious editing to speed the play to its conclusion. What editing would you do to Richard II? Explain.

36. The standard concordance to Shakespeare's plays counts in Richard II the words "Earth," "Land," "Ground" seventy-one times--more than in any other of Shakespeare's plays. Discuss these words in offering an interpretation of the play. You may want to follow the words and their changing meanings as they progress the play.

37. Walter Raleigh has said that, "It is difficult to condemn Richard without taking sides against poetry." Discuss the language of Richard II, citing several passages of your choosing.

38. Discuss the Bolingbroke - Norfolk disagreement; Richard's solution; their attitudes towards it. How does their attitude reflect upon Richard?

39. Is Richard a tragic figure? Why? What strengths and weaknesses of character are evident? Does he have the characteristics you might think a king would possess?

40. Do you think Richard is mercenary? Consider his comment in 1.4, when he learns of Gaunt's illness: "the lining of his coffers shall make coats / To deck our soldiers for these Irish wars."

41. Do you think Bolingbroke had good cause to seek the throne? What about the right of succession through the children of the monarch? Is this a good or bad practice?

42. Why is Richard so active early in the play, and passive later on? What causes the transformation of character?

43. Is Bolingbroke being merely power-hungry when he assumes the throne of England, or does he really have the welfare of the realm first in his heart?

44. Compare Bolingbroke's words ["Have I no friend will rid me of this living fear?" (5.4.2)] with Henry II's in Jean Auel's Becket ("Will no one rid me of him? A priest! (Act 4)].

45. 1.4.20-56; 77: What qualities of Bolingbroke cause Richard to feel threatened by Bolingbroke's popularity with the people? What actions on Richard's part in ll. 42-52, and 59-64 serve to make Richard even less popular?

46. 3.4.29-60: How could the guidelines for husbandry of the garden be also applied to running a country? Does the line mentioning execution really mean that a ruler should have an individual more outstanding than the average killed? Are the gardeners comic or perceptive? Is there something ironic in how the names of Richard's hangers-on--Bushy, Green, and Wiltshire--are used by the gardeners?

47. 5.1.40-50: How would Isabel have to tell her tale to make others mourn as Richard predicts they will? How would Richard need to be presented to draw such sympathy?

48. List the weaknesses displayed by Richard in Act I?

49. What are the signs in, "These signs forerun the death or fall of kings" (2.4.15)? Explain what is meant by these signs.

50. How is Act 3 the crisis or turning point of the play?

51. In 4.1.275, Richard asks for a mirror. Explain what he means in his speech (276-90).

52. 1.3.118: Why does Richard interfere when Bolingbroke and Mowbray state their mutual desire to duel?

53. 1.3.123-153: Why are the two sentences different?

54. 1.1.58-78: What is the significance of the gage throwing?

55. Discuss generally what a tragic hero is. Then answer the question, Is Richard a tragic hero? What are the characteristics of a tragic hero that you do or do not see in Richard?

56. How might Richard have averted his fall?

57. How powerful is the role of the church in politics? Cite examples to support your answer?

58. 2.1: How does John of Gaunt's "curse" apply to Richard, considering Bolingbroke's return and the King's deposition? "Live in thy shame, but die not shame with thee! These words hereafter thy tormentors be . . . Love they to live that love and honour have."

59. How does Richard's own behavior contribute to his downfall?

60. 4.1: What argument does the Bishop of Carlisle use to try to dissuade Bolingbroke from deposing Richard? Explain the rightful succession of kingship. --What prophecy does the Bishop make, regarding events that will happen should Bolingbroke be

crowned king?

61. The speeches/soliloquies of his major characters often help us to understand how Shakespeare wants us to view their personalities. Consider Richard's speeches, particularly in 3.2; what do they tell us about the king's personality? What might the author be hoping we will understand by these various speeches about Richard and his stability, fitness to rule, etc?

62. Elizabethans professed great belief in the theory of the "divine right of kings," yet in many of his major plays, including Macbeth, Hamlet, King Lear, and RII, Shakespeare shows us supposedly divinely-appointed monarchs who are ill-suited to rule and ultimately deposed. With references to speeches in RII by Carlisle, York, and others, what might the play be asserting, suggesting, or showing about the concept of rule by divine right?

63. Compare and contrast: Queen Isabel and Lady Macbeth, their situations, their relations to their husbands, and their reactions as reflected in their speeches.

64. The figure of John of Gaunt is a significant one in the play, even though he dies before most of the action occurs. Discuss his role in helping the audience to understand the major themes of this play.

65. 1.1.182-5: Explaining the significance of these lines, show how honor and dishonor are major themes in this play. What does Mowbray mean by these lines? What dishonors has Richard committed that warrant his death later? Mowbray kills in the name of the king, or at least for the king against his enemy. How is justified?

67. Mowbray also discusses reputation, and he says that a "spotless reputation" is a treasure. In what ways does this play show that reputation or good name is an attribute a king should have? How does a king guard his good reputation? What actions or inactions cause Richard to lose his reputation, which leads to his death?

68. 1.1.95-104: Why does John of Gaunt say that Richard's reputation is as sick as himself, a dying man? Why is it so dangerous for Richard to believe his flatterers as opposed to good men like John? How does Richard's arrogance and unfitness as king destroy the country? How does Richard's poor leadership justify his removal?

69. In 4.4, the Queen and the gardener discuss the garden, and an analogy is made between a garden and Richard's reign. In what way has England been overrun with weeds that are choking the life out of it? Explain how the gardener's lines (54-66) present an ideal program for ruling? How does the Queen, particularly in

73-80, make the connection between the Garden of Eden and what is happening in the politics of England? Why does the queen leave the gardener with the lines she does? Why is the bank of rue, a sour herb of grace, an appropriate way to end this scene?

70. In 3.2, Scroop brings Richard "tidings of calamity." What is the significance of Richard's response to this calamity? (144-77)

71. At the beginning of 3.1, Bolingbroke reprimands Bushy and Green. What are the accusations against the two, and what do Bolingbroke's lines indicate about the kind of king he might become?

72. In 3.4, Queen Isabel eavesdrops on a discussion between the gardener and the first man. What is the significance of the gardener's speech? Explain the extended metaphor he uses in 56-67.

73. Explain how York can be the honest speaker of 2.3.86-111, as well as the speaker of 5.2.72.

74. List and explain the charges brought upon Mowbray by Bolingbroke.

75. What is Richard's reaction to the charges brought against Mowbray?

76. According to John of Gaunt, how has Richard neglected England and its people?

77. Richard II highlights several different instances of loyalty. What are they as you perceive them?

78. What does the treatment of Gaunt say to you about the regard or respect shown to elders, even in the royal court? (2.1.124-38)

79. What did Richard fail to do to insure that he would not be deposed as king? (3.3.72-100)

80. Is there no compassion appropriate for a king? Discuss your answer in light of the turn of events (i.e., Richard's deposition, Henry IV's ascent).

81. Discuss Queen Isabel's figurative language relative to childbirth (2.2.5-13, 62-66). What is being born?

82. Evaluate Richard's sincerity as he talks about the land of England (3.2.4-26).

83. What is the dominant tone of Richard's soliloquy (5.5.1-66)?

Give specific evidence for your answer.

84. Despite Richard's initial unlikeableness, Shakespeare manages to work up some sympathy for him on the audience's part. How does he accomplish this?

85. How effective is Richard's mirror speech in creating sympathy for him? How does it affect the reader?

STUDY QUESTIONS

ROMEO AND JULIET

1. There are many passages in rhyme in the play. Most of those passages are in couplet form. However, Romeo and Juliet's first meeting to their first kiss (1.5.93-106) forms a sonnet. Why do you think Shakespeare chose such a highly technical and contrived form?

2. Romeo and Juliet is conidered a great love story. How is it also a great hate story?

3. Mercutio, Benvolio and Tybalt have meaningful names. Does each fit his name in his character and actions?

4. Make a time line of the play, listing the major actions that occur and the day on which each happens?

5. Analyze the nature of the relationship between Romeo and Rosaline. Then comment on what purpose it serves in the play.

6. Much of the imagery of the play treats the opposition of light and dark, day and night, sun and moon, etc. Explain how it works in Juliet's speech at the beginning of 3.2.

7. For two-thirds of the play the Nurse is a substitute mother and confidante to Juliet. That all ends at the conclusion of Act 3 when Juliet denounces her as "Ancient damnation! . . . most wicked fiend!" Explain what the Nurse has done to cause Juliet to forego the relationship and explain why she does it.

8. Discuss the effect of the nurse's suggestion to abandon Romeo and marry Paris (3.5. 205-213).

9. Discuss the importance of Mercutio's "Queen Mab" speech (1.4.54-95).

10. Explain Tybald's reasons and motivations for hating Romeo so intently.

11. Give example of how Shakespeare uses nature as a means of symbolism (i.e. 1.1.131-142). How do these symbols enhance the theme? (Fate vs. Free Will)

12. How does the dialogue between Romeo and Mercutio (1.4.49-113) foreshadow the outcome of the play

13. Why does Friar Laurence agree to marry Romeo and Juliet?

14. Explain how Romeo and Juliet are victims of Fate, Free Will, and Providence.

15. The feud in Verona forces people into isolation (emotional and physical). How does Romeo and Juliet's wedding night illustrate and heighten this isolation?

16. Though the feud and its accompanying violence have extended for generations, why is it youth who give it its real impetus?

17. Romeo improves as a poet as the play progresses. Contrast Romeo's initial speech to Benvolio with his parting with Juliet and with his viewing Juliet's body.

18. In what ways (in dialogue and staging) does youth predominate in the balcony scene?

19. What are the general characteristics of a generation gap? How do Juliet and her parents illustrate this universal situation situation when discussing her proposed marriage to Paris.

20. Discuss the concept of death in <u>Romeo and Juliet</u>. When the characters curse each other they usually include a death wish. Cite lines. In 1.4. Romeo says lines that foreshadow his fate. Do you think death is feared or taken casually?

21. Consider the idea of "love at first sight." If Romeo and Juliet had been given free choice, do you think they would have fallen in love so quickly? What was the main attraction? Remember that they each went to the ball to see someone else.

22. How are death and love linked in the language of the two bedroom scenes in Juliet's chamber (3.5. and 4.3.).

23. How do the actions of Romeo and Juliet show their expectations of the power of love to overcome anger or hate?

24. As both Romeo and Juliet have dreams, in what ways does each of their dreams foretell events to come?

25. The character of Friar Laurence:

Is he more interested in seeing the two young lovers happy, or in reconciling the two feuding families?
Is he really trying to do good, or is he merely a meddling busybody?

26. The character of Romeo:

He seems to mature during the play. Is this because of love?

27. Analyze phrases such as "both alike in dignity," "civil blood," "fatal loins," and "star-crossed lovers" in the Prologue to predict what the play is all about.

28. What is Lady Capulet's relationship to her daughter as seen in 1.3.

29. What is motivating Capulet, Lady Capulet, and Paris in 3.4? Explain each character's position as revealed in his/her lines?

30. What elements in the story make this a tragedy?

31. 2.3.1-26: When we first meet Friar Laurence what is he doing? What observations about herbs does he make that could relate to people also? Why does Shakespeare find it necessary to give Friar Laurence a vocation in addition to religious studies?

32. 2.5.1-204: How does Lord Capulet misinterpret Juliet's tears? Earlier he was quite considerate of her feelings; why is he so harsh now? What words of his would convince Juliet that she should not confront him with the truth?

33. 3.5.205ff: What advice from the Nurse causes Juliet to cease confiding in her? How do the Nurse's experiences and position color her advice to Juliet? Do you feel she is speaking from the heart, out of fear, or for another reason?

34. 4.5.65-83: Friar Laurence knows Juliet is not really dead; what is the importance of his advice? Why should he try to soothe the feelings of Lord Capulet, when Lord Capulet is in many ways the cause of the problems?

35. 1.5.60-92: Why doesn't Capulet allow Tybalt to expel Romeo from the ball?

36. You have read <u>Romeo and Juliet</u> once and have seen at least two different films of it. Contrast Zefferelli's with the

other(s) and with your own interpretation.

37. Having seen the 'graveyard' scene as done in the play Nicholas Nickelby, discuss how what is serious in Shakespeare becomes uproarious in adaptation.

38. Locate examples of dramatic irony in 2.2.

39. Compare Juliet's soliloquy in 2.5 with her soliloquy in 3.2.

40. What concerns does Juliet express in 3.3? How does she assuage each?

41. 3.3.1-75: Friar Laurence tries to comfort Romeo over his banishment, arguing that it is a sign of the Prince's mercy and that it is better than death; but Romeo disagrees (62-63). How does this scene show Romeo's desperation and foreshadow how his rash emotions lead to his death?

42. 3.3.62-63: Who are the "mad men" and "wise men" that Shakespeare refers to? How is Friar Laurence a "mad man" and a "wise man" for trying to break the feud with Romeo and Juliet's marriage? As both the confessor and certainly Romeo's friend how does Friar Laurence act and how much is he to blame for the "tragedy" of Romeo and Juliet's death.

43. 3.3 continues with the Friar's speech about cowardice and "expected correct behavior (110-158). Why does Friar Laurence feel Romeo's behavior is "beastly" and "cowardly"? When Romeo cries, why is that considered unmanly? What is Shakespeare trying to say about how men and women should act? should male and female roles be switched, combined, or kept separate? Why?

44. In 3.3.138-145, Friar Laurence cautions Romeo that he has not appreciated his fortune and Juliet's love, and so he is not happy. Such people -- he says -- "die miserable." Why does Friar Laurence believe this? On what experience does he base that conclusion? Compare what Romeo could have done to save his romantic situation with what he did do. What is upsetting Romeo more in this scene, his fortune or his love? Why? In this play, is it fortune, love, or hate that seems to be the strongest force? Why? How does this scene support your answer?

45. Describe the meeting and wooing between Romeo and Juliet. How does this meeting show this is young love? How does their family feud interfere in the natural course of their love? Why is "star-crossed lovers" an apt description of the couple? Compare and contrast the relationship between Romeo and Juliet with that between Romeo and Rosalyn.

46. Are Romeo and Juliet victims of their families' animosity or of their own rash natures?

47. Romeo says, "O, I am fortune's fool." Is this an apt assessment of his character? of his predicament?

48. Mercutio's "Queen Mab" speech does nothing to advance the plot. What function <u>does</u> it perform?

49. Are the minor characters in the play more memorable than the two lovers?

50. Does the tragedy of Romeo and Juliet result from the workings of fate or free will?

51. How is the friar's speech (3.3.1-26) relevant to the events of the play?

52. Explain the reason for the abundance of bawdy jokes and puns.

53. The lamentations that occur after the supposed death of Juliet, 4.5.49-64, seem ridiculously excessive; what is the function of the scene?

54. How is the death of Mercutio crucial to the play's action? to its theme?

55. Make a list of the puns used in Romeo and explain each.

56. Trace Juliet's development from an obedient adolescent to a self-assured young adult. Support your analysis with quotations from the play.

57. In a well-organized essay, justify scene 1 of Act 3 as the turnning point of the play.

58. Analyze Shakespeare's use of rhyme and meter to reflect Juliet's excitement in the prothalamion of 3.2.1-31.

59. Contrast Romeo's speech in 3.3.29-51 with Juliet's speech in 2.2.73-109. Who shows more maturity? Analyze the two speeches in terms of style, focusing on devices of figurative language.

60. Discuss Juliet's use of dramatic irony found her exchange with her mother: 3.5.67-123.

61. The Prince of Verona makes his first appearance in 1.1.81-103. In his speech to the crowd, find foreshadowing of future events.

62. Discuss the language of love and religion used by both Romeo and Juliet in their first conversation.

63. Compare and contrast the two purveyors of poison: Friar

Laurence and the apothecary.

64. List three of Juliet's fears as she prepares to drink the sleeping potion.

65. In your own interpretation of this play, is it a tragedy of fate or a tragedy of circumstance? Use examples from the play to support your answer.

66. What is the purpose of the Chorus as it appears in Act 1 and Act 2?

67. How is the feud between the Capulets and the Montagues finally resolved?

68. When Romeo first appears on stage, why is he acting so strangely? What events have tken place?

69. Using 1.1.171-238 and 2.2.1-193, discuss and compare Romeo's love for Rosalind with his love for Juliet.

70. Describe and justify Juliet's various reactions to the news of Tybalt's death (3.2.73-143).

71. To what extent do Romeo and Juliet display youth and to what extent maturity, in 3.2 and 3.3.?

72. In 5.3.229-269, the friar recounts the tragedy, including his role in it. Has he acted responsibly or not?

73. Discuss the roles of the Friar and the Nurse. How much responsibility would you assign to each for the ultimate demise of the young lovers?

79. The balcony scene is one of literature's most famous passages. Carefully paraphrase the words which Romeo and Juliet exchange on the night they first discuss their shared love.

80. Consider the character of Old Capulet. How would you characterize this man, his relationship to his family, and his treatment of Juliet through the play? What situations in his life and/or the plot might have contributed to his frame of mind in dealing with Juliet?

81. This question was asked by three students in different bells this past spring: "Why did Romeo and Juliet kill themselves? Now they're going to have to spend their afterlife in hell. Aren't they?" Isn't suicide a deadly sin?

82. This question, too, was often asked: "Why couldn't Juliet just run away and join Romeo in Mantua? Why did they have to go to such elaborate proceedings as faking her death?"

STUDY QUESTIONS

HAMLET

1. In 4.4, after learning of Fortinbras's military expedition, Hamlet compares himself unfavorably to the the Norwegian prince. Analyze his soliloquy (32-66) to explain the reasons for his self-reproach. Then evaluate Hamlet's conclusions about Fortinbras by checking them against what elese you actually hear about and hear from Fortinbras himself: 1.1. 80-107; 2.2. 60-76; 4.4.1-29; 5.2.333-end. Then explain your judgment on the relative merit of the two princes.

2. In the famous soliloquy "To be, or not to be . . . ," (3.1.56-89), Hamlet considers suicide. Analyze the speech to determine why suicide tempts him, why he ultimately rejects it, and how he feels about the decision.

3. In some ways Laertes serves as a foil to Hamlet. Cite specific examples to compare and contrast their backgrounds, their situations in the play, their personalities and their temperaments.

4. Is Hamlet an Oedipal personality?

5. Discuss Hamlet and Laertes as foils.

6. One famous line is "Something is rotten in the state of Denmark." Trace the motif of rottenness (associated with images of sores, abcesses, sickness, and the like).

7. The motif of illusion vs. realty-- frequently called "seems vs. is"-- is dominant in Hamlet. Trace it through the five acts.

8. Is Hamlet sane, insane, sane with moments of insanity, or

insane with moments of sanity.

9. Maynard Mack, the great scholar, referred to Denmark as "the poisoned kingdom." What is the role of poison in the play? In what figurative sense is poison present?

10. Discuss Hamlet as a character ruled by the humor of melancholy.

11. That Hamlet procrastinates in prosecuting his revenge is obvious. But is his delay a result of cowardice or a careful determination to be sure?

12. Discuss Ophelia as a model of the dutiful, obedient Renaissance dughter and subject, and, therefore, her plight as a pawn in Hamlet's, Polonius's, and Claudius's dangerous game.

13. Early in the play, Hamlet states to his friend that he will assume "an antic disposition" and appears to be mad, but it can be argued that Hamalet is indeed crazy. Make a case for Hamlet's sanity, his insanity.

14. Why does the Queen feel that it is unreasonable for Hamlet to grieve so much? What is the King's opinion?

15. What advice concerning Hamlet does Laertes give to Ophelia? (1.3.10-44) How does this foreshadow the outcome of the play?

16. What does Polonius feel is wrong with Hamlet?

17. What does the soliloquy in 2.2.547-603 tell about Hamlet's self-esteem?

18. What irony is being argued about in the cown scene (5.1.31ff). According to this scene, what is Shakespeare satirizing?

19. What episode(s) suggest that Hamlet's movement toward revenge -- however halting -- assumes the features of a quest?

20. What is the function of 3.1 (Hamlet's soliloquy and his ensuing encounter with Ophelia)?

21. How does the image of "a play within a play" ironically substantiate the idea that truth is illusory?

22. What emotional significance does "The Mousetrap" have for Hamlet in his search for truth?

23. What does the skull of Yorick symbolize for Hamlet and for the play as a whole?

24. Draw some parallels between Gertrude and Ophelia. Are they really different? Consider the role of women in court. Do you think Claudius used Gertrude as a stepping stone to power or did he love her. Consider the scene where she drinks the poison.

25. To what extent is the scene with the gravediggers functional, and to what extent is it comic relief? Explain.

26. What passages show the audience the type of young man Hamlet was before he discovered his father was murdered.

27.Although Fortinbras makes only brief appearances in the play, he is an important character. Why? How does his final speech remind us that the feud does not just include Hamlet and Claudius?

28. What are the two reasons for Hamlet's depressed emotional state at the beginning of the play?

29. What effect does the apparition of King Hamlet's ghost have on Prince Hamlet?

30. What are Hamlet's motivations for speaking to, and treating, Ophelia as he does when he finishes the "To be of not to be soliloquy?"

31. What is ironic about Hamlet seeing King Claudius as he is praying in connection with his actions before the openeing of the play?

32. Hamlet is said to be the prince. Even given the ambiguities of the Danish election of a king, he is still regarded as a prince. But he does not act very princely. Why does he he not assert his rights, perhaps by retreating into the wild and beginning a guerilla movement?

33. Does Hamlet really love Ophelia? He is quite brutal to her in life, but seems to love her after her death?

34. Does Ophelia commit suicide? Or is her death an accident?

35. Why are there so many soliloquies in <u>Hamlet</u>? What effect do they achieve?

36. Why does Hamlet hide his love for Ophelia?

37. Why is there no soliloquy in Act 5? Where would one seem appropriate?

38. Rank Hamlet's most important to least important values using textual evidence to support your claims.

39. After reading the King's requests to Hamlet, and understanding the circumstances of Hamlet's father's death, why would the new King want Hamlet to stay in Denmark? Wouldn't it be safer if Hamlet were in Wittneburg?

40. 1.5.9-24;76-79: How do these lines support each other and strengthen Hamlet's resolve for revenge?

41. 5.1.120 ff:
So near a tragic finish, why does Shakespeare include the clown(s)? Consider what topics they discuss and what they tell Hamlet that he doesn't know.

42. Why doesn't Hamlet kill Claudius when he has the opportunity?

43. Why doesn't he look behind the arras before stabbing Polonius?

44. The final scene -- Fortinbras's return -- has often been considered something that can be cut in performance. More recently, both Mark Larnos and Ingemar Bergman have made it an ending crucial to their view of the play. Explain your judgment on the question and support your response with reasoned arguments.

45. Discusss the roles of Fortinbras and Laeretes in Hamlet and explore the ways in which these two characters serve to illuminate the character of Hamlet.

46. Is Hamlet too much of a moral idealist? Does he show that moral idealism can be taken to excess?

47. Hamlet is said to be a play which includes all the emotions a person feels. List all the emotions you find portrayed in Hamlet and give the scenes.

55. What is the significance of Hamlet's play within the play?

56. The ghost instructs Hamlet to avenge his murder and destroy the incestuous pursuits of Gertrude and Claudius. However, he also warns Hamlet against harming his mother. How are these directions conflicting?

57. How does the presence of disease imagery function within the play?

58. From Hamlet's conversation with the King and Queen, and from his soliloquy, can we form a very accurate opinion of hamlet's mental and emotional condition at the beginning of the drama? Is

the giving of that information the dramatic purpose of the conversation and that soliloquy?

59. What revelations of himself, his weakness, what bitter self-reproaches, does Hamlet utter in the soliloquy at the end of aAct II? Does Hamlet in this soliloquy reveal his most secret thoughts and emotions; his strength and his weakness? Is that the dramatric purpose of this soliloquy?

60. What arer Hamlet's arguments for and against suicide voiced in his soliloquy, "To be or not to be".

61. What information does the King give in a soliloquy as to his purposes regarding Hamlet? What is the dramatic purpose of this?

62. What is the function of the Clowns in first scene of this Act?

63. In Act II.2.297-314. Hamlet describes his state of mind to Rosencrantz and Guildenstern. What can we infer about Hamlet's view of human nature before his father's murder and his mother's marriage? How has his view changed?

64. The king's soliloquy in Act III.3.37-73, and Hamlet's soliloquy which immediately follows are both studies in missed chances. Explain the irony of each.

65. To what extent is Hamlet's will free? Act I.5.189-190. HOw must the times be set aright? Why is Hamlet the only one who can rectify them? Late, before beginning the duel with Laertes, he tells Horatio, "We defy augury." What does his speech there reveal about his attitude toward fate?

66. <u>Hamlet</u> is rich in imagery. Color-code the symbols used to form a sense of Denmark's rottenness and Hamlet's disgust with it.

A. disease
B. rot and decoompostion
C. weeds
D. harlotry and cosmetics

67. How do the ghost's appearances influence the play? How is the ghost used to convince others Hamlet is insane? Lines 12-139 found in Act I.1. find Horatio asking the ghost to speak and discussing what subject he can address. If you were the ghost what would you say about those topics? What does the ghost look like, and how does he behave? How do the appearance, disappearance, and expressions of the ghost influence behavior?

68. Hamlet sees a ghost, talks to himself, and in general acts irrationally. He is not himself. How is his unexplained behavior

understandable? Ophelia also goes insane. How do lines 158-200 from IV.4. show her insanity? How does her insanity coincide with Hamlet's plans? Would Hamlet be considered insane today? If he had lived and been tried for murder, what defense would you use? Insanity? Diminished capacity? If you were the prosecuting attorney against Hamlet, what would your strategy be to have him convicted? Think about how Claudius became King. Is Claudius acting in a sane or insane manner Manner? Does Gertrude's behavior and haste in marriage seem sane?

69. How does the filial relationship between Hamlet and his mother express love? Is this a healthy influence or not? Does Gertrude love Hamlet, does she love Claudius, and how did she feel about her first husband? Reversals of fortune turn love to hate/hate to love, a theme found also in Romeo and Juliet. What causes these feelings to develop to hate? Are these reasons justified? The King gives two reasons why he had not acted against Hamlet yet. One was his mother's love for him. Would your spouse's love for a child have made you hesitiate to take action agaianst the child for fear of incurring the wrath of the one you love. Resolve the relationship between the Queen with Hamlet by the end of the play. Has their love withstood the test?

70. How does Hamlet write the play in such a way to trap his uncle/stepfather, Claudius, and his mother? What are the reactions of Claudius, Gertrude, Polonius, Hamlet to his play? The play is entrapment and it would not stand up in court, but it makes Hamlet certain of the guilt/innocence of the principals. What actions does he take to justify his actions against a "rightful" king? For reasons can a king be legally deposed? What happens when a king is illegally deposed?

71. What is a soliloquy and how is it used to further the action, and provide information and insight Who uses soliloquy in the play, and for what purpose? How does Hamlet's use of soliloquy have an immediate impact on the reader? Chronicle the use of soliloquy from the Greek chorus to Shakespeare's time? Is soliloquy overused, underused, or about right in this play?

72. <u>Hamlet</u> begins with a question: "Who's there?" Why does the answering of that question determine the play's events?

73. Ophelia is a fragile character. How can her ultimate collapse be traced to the three men in her life?

74. Hamlet's speech (II.2.292ff) sums up his despair and also delineates his nihilistic philosophy of life. Is he sincere here, or merely testing Rosencrantz and Guildenstern?

75. In view of his character, would Hamlet have made a good king?

76. In passage I.4.23-38 I have found puzzling, troubling, grueling thoughts about human nature. How do these words affect you? What do they reveal to you? Explain them in your own words.

77. Would youo cosider Hamlet's mother, Gertrude, a weak woman? Did she have a responsiblity to investigate throoughly the circumstances of her husband's death? Compare and contrast Hamlet's mother with images of today's women?

78. How could Hamlet be reconciled to his uncle? Was it a given that Hamlet could only seek revenge and never reconciliation? III.3.73-96.

79. What does Fortinbras say about Hamlet's character in V.2.389-397? Are these words just a conventional approach to death's ceremony?

80. How do Bernardo, Horatio, and Marcellus describe the ghost's appearance in the beginning of the play?

81. Why is Fortinbras feuding with the king of Denmark? How does the king get rid of Fortinbras?

82. How does Ophelia die? Why do the clowns question Ophelia receiving a christian burial?

83. In I.2.129-159, Hamlet soliloquizes. What are his concerns?

84. In II.1.75-120 Ophelia describes to Polonius an encounter with Hamlet in which he seems to be "mad." How might Hamlet's behavior be interpreted based on what is known of him and his situation? How does Polonius interpret Hamlet's actions? Describe Ophelia's treatment of Hamlet in the encounter she describes.

85. In III.3.36-98 King Claudius prays, providing Hamlet with an opportunity to kill. What are the thoughts of each man in this moment?

86. In IV.4.31-66, Hamlet soliloquizes again. How does he perceive himself? How is he perceived by the reader?

87. Hamlet's father's ghost begs him to "revenge his fou and unnatural murder." Discuss the role of vengeance both in this play, and in our own urban society where gang vengeance, etc. often rears its head. How does it affect Hamlet's personality, lifestyle, and ultimate view of life?

88. Rosencrantz and Guilden stern are alternately seen as either outright traitors to Hamlet's friendship or merely unwitting pawn/syncophants used by Claudius and Gertrude. Take a position: do they in fact betray Hamlet knowingly, or are they too simple

to understands themselves how they are being use?

89. In III.1 we have an evesdropping scene. Does Hamlet know that Polonius and Claudius are listening? What lines in his speech suggest that he knows or doesn't know of their presence? HOw would you have an actor play this scene, in light of your thsis?

90. The Hamlet who returns in Act V seems somewhat different from the young man of the first four acts. In what ways is he different? Do his actions seem consistent with his earlier behavior? What might account for the differnce, and is his new frame of mind to his benefit of detriment prior to the final duel.

91. Hamlet has often been called a psychological play. do you agree or disagree with this distinction? Why or why not?Give examples to support your answer.

92. Why is the play, "The Mouse Trap" successful in proving that Claudius killed Hamlet's father? Justify your answer with examples.

93. Although we know Hamlet to be in love with Ophelia, why did he necessarily deny his love for her. How does his anger towards his mother affect his love for Ophelia.

94. What would be more beneficial: to show the movie version first so students would have some idea of what is to happen,. or afterwards, thus ensuring they read the play.

95. Many students completely disregard the play once they encoutner the ghost of Hamlet's father. They just don't see this as feasible, and frankly, neither do I. What was the purpose of bringing the supernatural into the play?

STUDY QUESTIONS

PARADISE LOST

GENERAL

1. What is ironic about Satan's punishment that he can only act by God's permission? Is there anything attractive about Satan? What if he were a rebel of modern times?

2. What is the essence of the debate among the devils (Book II)? Specifically, what are the suggestions of Moloch, Belial, Mammon.

3. What is interesting about Beelzebub's idea? Was it his thought?

4. Discuss the "holy light" (Book III); discuss the concepts of light.

5. How does Satan trick Uriel?

6. [How] Is Milton's God omnipotent, omnipresent, omniscient?

7. Milton's Satan--not such a bad fellow? (Books I & II, only)

8. Find five lines (or brief passages) most memorable to you with explanation. (Various books)

9. Create a map of Milton's cosmos--heaven/earth/chaos.

10. Why does Satan get all the best lines and most dramatic action?

11. How is the style chosen by Milton appropriate for his subject matter?

12. What is the purpose of Paradise Lost?

13. What orthodox doctrines does Milton reject in Paradise Lost?

14. Milton's Puritanism shines clearly through the lines of Paradise Lost. Give some examples of this.

15. Why is Satan a more interesting literary creation than the Son of God?

16. Although the banishing of Adam and Eve in Book XII is meant as a punishment, as Milton depicts them in the last five lines, does the future seem all so terrible?

Book I

1. Why might Satan be regarded as the forerunner of the modern anti-hero?

2. Why is Satan truly unaware of and incapable of knowing what his new circumstance is?

3. What imagery suggests Satan's prowess has diminished?

4. How does the idea of "darkness visible" and "fiery lake" contribute to the horror of Hell and to the plight of the fallen angels?

5. In the Introduction (1-26), why does Milton invoke the help of the heavenly muse in writing this epic?

6. In lines 22-3, Milton asks the muse, "What in me is dark illumine, what is low raise and support . . . ." To what is he referring?

7. What was Satan's motive for warring against God?

8. Describe Satan.

9. Discuss and compare the attitudes of Satan and Beelzebub concerning their defeat?

10. In lines 254-5, explain what Satan means, and how it relates to the situation in which he finds himself at this point in the tale.

11. This book is full of allusions to classical mythology and history. Why does Milton employ so much of this type of imagery?

12. Cite the lines that state the epic question, the invocation to the muse, the epic catalogue, and one epic simile. Then,

using the definition of epic, show other epic characteristics evident in this book.

13. Describe Milton's hell.

14. Draw a picture of Milton's cosmography. Where are heaven and hell? Add to your picture as you read the other books.

15. Shelley, in Defense of Poetry, said that the character of Satan in PL is "the most energetic and magnificent" and "it would be a mistake to assume he was ever intended as the personification of evil." Do you agree?

16. Cite examples of Milton's use of rhetoric to portray the Satanic mind.

17. What is the effect of Milton's use of similes in series?

18. Identify Milton's use of inconsistencies for dramatic purposes. What is the effect?

19. What does Satan propose in lines 100-24?

20. Paraphrase Satan's speech to the "Fall'n Cherub" (157-91).

21. Give three details of imagery (220-41).

22. What is Satan's opinion of his condition and fate (242-70)?

23. Fate: Throughout PL Milton refers to fate: an Anglo-Saxon pagan concept of predestination. Does Milton use Fate meaningfully or casually?

24. G.K. Chesterton said, " . . . Milton's religion was Milton's religion," and that "Shakespere's (sic) religion was not Shakespere's." Explain.

25. "Justify God's ways to man." Would a Catholic say anything like that? An Anglican? A Jew?

26. As given at the beginning, what is the subject of PL?

27. Why does Satan cause Man's fall?

28. How does Satan intend to fight against God's "all-powerful" force?

29. As given at the beginning of Book I, what is the subject of Milton's <u>Paradise Lost</u>?

30. Why does Satan cause Man's fall?

31. How does Satan intend to fight against God's "all-powerful" force?

32. In the first 5 lines Milton alludes to the Biblical story of Adam and Eve and their expulsion from Paradise. What 5 elements of the story does Milton emphasize? How does this story parallel the fall of Satan?

33. Lines 59-74 describe Hell. What are its main features?

34. In lines 84-155 Satan addresses Beelzebub and speaks of eternal rebellion and war against God. What are his motives for continuing the war? Explain Beelzebub's advice.

35. What is the one thing Satan swears he will never do? What conversely, does he swear he will always do? How will he do this act he has vowed to undertake? Describe what you see as possible evidence of Satan's vow at work in the world today. (110-168)

36. Why did God allow Satan to become unchained from the burning lake? Was this an act of justice, mercy, or punishment? (211-219)

37. What sarcastic comment and what warning does Satan use to revive his troops, and what reaction do the troops have? What can you surmise about the nature of the fallen angels from this scene? What abut their response to Satan's leadership? (318-333)

38. According to Satan, how did God tempt the revolt of the fallen angels? What has been the rumor in heaven concerning God's future plans? What is Satan's response to having been tricked? (641-654)

39. Why does Satan call the council of demons to meet?

40. Describe Chaos, the place where the devils live.

41. When Beelzebub addresses the council, what is his plan? What does he propose to do?

42. How can a free will that leads to evil choices be given by a perfect God who only seeks GOOD for His creations?

43. Milton's sentence patterns are often difficult to follow. How long is the first sentence? What are its two main clauses? the dependent clauses? Note Milton's use of the colon and semicolon. Analyze the syntax of lines 16-26.

44. According to Milton, what was Satan's sin? Discuss Milton's use of diction as he rrefers to pride.

47. Beginning with line 192, visualize Satan's appearance. Describe him in your own words. What other senses are appealed to

in this description. Locate an illustration and compare your idea to the illustration.

48. Lines 241-270 portray a Satan with no repentence: one who claims dominion over Hell. Note the tone of defiance. Is this heroic? Noble? Admirable?

49. How far did they fall? Draw a picture of Milton's cosmography.

50. Satan's rallying speech befits a noble warrior. Analyze it according to its diction and syntax.

51. What do lines 600-620 reveal about Satan's soul? Is his compassion a flaw in Milton's character development? Why does Milton create such a Satan?

52. At the end of Book I, can we begin to see the complex nature of evil? Can evil be attractive?

53. Discuss and compare the invocation to the muse in Paradise Lost to the invocations in other epics you have read.

54. List at least 20 phrases describing the chaos that Satan and his folowers find themselves in.

55. What does Satan mean by "The mind is its own place, and in itself can make a Heav'n a Hell, a Hell of a Heav'n"?

56. Examine the similes and epic similes in lines 192-375. What is the purpose and significance of these similes?

57. Examine lines 353-355: Satan's assertion about the mind. Do you agree or disagree with this statement, and why?

58. Which is the epic simile which impressed you the most and why?

59. Imitate Milton's style by writing your own epic similes. How does Milton use similes to describe the "numberless army" in the section "Satan Reviews the Fallen Angels"?

60. How is Satan shown to have attractice characteristics? Is Satan evil or good in this book? When Satan reviews the Fallen Angels, what does he conclude?

61. Describe the opening scene of Satan in Hell. Why is Satan so bent on revenge?

62. I have tried to encourage my students to question authority, to think for themselves, to find their own paths. When Satan does this he is accused of being proud and is sentenced to Hell,

a place for "those rebellious." How might I reconcile this?

Book II

1. What personality types are revealed in the arguments presented before the council?

2. How does Satan resolve the confrontation at the gates of Hell? Why is this significant?

3. Why is military/marital imagery used to describe Satan and his compatriots?

4. What world view is effectively reflected in the phrase, "fast by hanging in a golden chain / this pendent world"? Why does this also suggest vulnerability?

5. As per Satan, why will there be no ambition or jealousy in hell? (30-5)

6. How does Moloch plan revenge on God (in detail)?

7. What are Belial's reasons for pacifism?

8. What is Mammon's advice? Why?

9. What does Beelzebub advise and how is it accepted?

10. Who guards the gates of hell?

11. Explain the reasoning behind Moloch's charge to renew war on heaven (51-105).

12. Explain the reasoning behind Belial's exhortation not to renew war on heaven (119-225).

13. Explain Mammon's argument against war (229-83).

14. Describe the characters of the other fallen angels/devils.

15. Is Satan's volunteering to undertake the journey to earth a true act of courage or merely an escape plan? How does this action affect your conception of Satan in Book I?

16. Discuss the meeting of Satan, Sin, and Death in allegorical terms.

17. In Milton's use of the allegory of Earth, what physical characteristics are given to Death, and what is the dramatic purpose?

18. Cite examples of Milton's use of adjectives as nouns.

19. Cite examples of Milton's extensive and effective use of inverted word order as it would relate to the differences between Latin and English semantics.

20. Where in the action does the poem begin? Note its initial language. Drawing on your familiarity with the epic, discuss the similarity of the plan.

21. Discuss 254-5 in a creative essay drawing on your experience or awareness.

22. How does the physical description of Satan contrast with your conception?

23. What are some of Belial's reasons for not attacking Heaven (129-90)?

24. Explain why Mammon doesn't want to regain Heaven (229-57).

25. Paraphrase Beelzebub's evaluation of the demons' condition (310-44). What does he propose (345-76)?

26. Though appearing to admit defeat, Satan claims what the fallen angels have retained, and to what purpose they shall use it. What does he claim God has been and will be unable to claim from him? What seems to be Satan's new goal (106-24)?

27. What in 209-20 "hints" that even Satan's deeds are actually part of God's plan?

28. From reading just Book I, how could the title of the entire work be connected to content?

29. Moloch argues for open war using their tortures as arms, saying even if they cannot achieve victory, they can have revenge. However Belial argues against that action. What reasons does he offer not to fight, and what advantages does he say would come from waiting?

30. Mammon says if allowed back in heaven having to follow the laws, worship whom they hate and be servile for Eternity would be wearisome. What is his suggestion?

31. Beelzebub, Satan's second, describes the options for possible peace or war and proposes yet another course. What was his suggestion which caused joy to sparkle in their eyes?

32. Who are the parents of Sin and Death? What does Satan promise them in exchange for his exit from Hell?

33. Is the contemptuous reference to "the popular vote" (313) a criticism of democracy?

34. Does the catalogue of devils symbolize the English aristocracy?

35. Compare Satan, Sin, and Death, with the Holy Trinity as a perverse allegory (or perhaps with God, Mary, and Jesus?).

36.What is debated among the different devils at the beginning of this book?

37. What plan of action does Beelzebub suggest?

38. Why does Satan volunteer for the mission of invading man's newly-created kingdom?

39. Summarize the argument of Moloch, Belial, Mammon and Beelzebub concerning the war with Heaven.

40. Describe who sits at the gates of Hell and explain the significance of the children.

41. What are Sin and Death constructing?

42. What is Satan's question after the judgement of the fallen angels? Who answers him? What does Satan reveal about his sense of leadership when he speaks about doing the job himself? (403-450)

43. Describe Sin and Death and recount where and how each was born. Describe the ways in which these archetypes symbolize current perceptions regarding death and the existence of sin in our society. (648-789)

44. Why does Beelzebub argue to conquer the "new race called man?" What is his reasoning?

45. Write an essay using each of the three arguments as main topics, supported by subtopics and details. Underline the topic sentence (Satan's question).

A. Moloch
B. Beliel
C. Mammon
D. Beelzebub

46. Discuss the qulaities that Belial possess. Explain lines 110-111. What principal skill does Beliel have?

47. In his acceptance speech, what does Satan stress (lines 430-466)? What evidence have we of his pride?

48. By the end of Book II we see the kingdom of Hell beginning to appear in its true light. How is its aspect changing?

49. What options are open to Satan and his followers regarding the reganing of Heaven?

50. What does Satan think of Mammon's proposal?

51. What is Satan's proposal and the rationale for it?

52. Compare and contrast Belial's Moloch's, and Mammon's attitude in the debate on pandmonium section? Which has the more convincing argument and why?

53. How are Sin and Death described in this section? Describe their birth. What do they agree or disagree on and why?

54. How is Chaos described in this section? What is the relationship of Chaos to Milton's concept of Sin and Death?

55. Describe as much of Milton's cosmos as you know. Would you like this place?

56. Mammon sounds as if he could have written The Decalation of Independence in ll. 250-257. How can these devils be bad if all they want is freedom from tyranny?

57. How is it that man can be "faavor'd more" than the angels, yet deliberately be tempted by his creator? Or is this too theological?

58. Satan shows incredible courage in making his way to earth. Again, is this a trait of evil incarnate?

Book III

1. In what ways is the Son cast as the hero?

2. What is the effect of presenting Heaven as a place of infinite harmony?

3. What uses are made of "light" imagery when describing both Heaven and Earth? What is the purpose of joining both worlds with this imagery?

4. Why is the poet's discussion of his muse so poignant?

5. What loss does Milton express in lines 1-55?

6. How has free will (freedom) made the fallen angels captives?

7. How will free will affect man's choices on earth?

8. Compare God's search for a champion for mankind with Satan's search for a champion for the fallen angels.

9. How is God's son assured of resurrection?

10. Give examples of images expressed as light and dark. Why does Milton employ such imagery? These are examples of visual imagery. What other types of imagery does Milton use?

11. Explain the Son's reasons for offering to die for mankind as stated in 227-265.

12. Discuss the idea of free will as presented in God's speech (80-134). Is this view of free will compatible with Boethius?

13. In 654-80, explain how Satan persuades Uriel to tell him where Paradise is and what characteristics of Satan this reveals.

14. Contrast Heaven to Hell in terms of light. Who/what is associated with light and who/what with darkness.

15. What is Milton's evidence that God is omnipotent, omnipresence, omnipresent?

16. What events and actions in this book parallel/parody Book II?

17. Describe Milton's use of "light" and "darkness" for dramatic effect. What are the classical foundations for the imagery associated with these concepts.

18. Cite examples of Milton's vagueness in his descriptions of Satan's specific journeys. Why would the author choose to be vague in regard to the various astronomical references?

19. What is significant about the concept of "prevenient grace descending"? (174-77)

20. Name the speaker; describe the message (1-55).

21. Explain God's reason for endowing mankind with free will (96-111).

22. How does Satan trick Uriel into revealing the location of paradise (654-80)?

23. Why does God say man must die?

24. How does Heaven's response to God's request for a volunteer to become mortal parallel Hell's response to Satan's request for

a volunteer to experience God's new world? Is there also a similarity in the resulting volunteers?

25. Who does Milton suggest are the inhabitants of the Paradise of Fools--what personal views might he be expressing?

26. What reasons does a disguised Satan give Uriel for his desire to visit Earth?

27. Line one: "Hail holy light, offspring of Heav'n first born . . . ." The Salve Regina begins: "Hail Holy Queen, Mother of mercy . . . ." A connection?

28. Does the Catholic-bashing in lines 474 ff apply also the high church faction of the Church of England?

29. How does the fall of man compare with the fall of the devils?

30. What are the differences between the devils after their fall and mankind after its?

31. How is Satan able to find out where man is?

32. How does the fall of man compare with the fall of the devils?

33. What is meant in lines 120-134? What is different about man's fall?

34. What is the significance of lines 127 -265? Why is the Son willing to sacrifice himself?

35. Describe Paradise.

36. Why can't man nor angel discern hyppocrisy? (Lines 682-683)

37. Explain why God gave man free will knowing that he would fall, deceived by the fallen angels. could there be such concepts as good or evil without free will? Explain. (90-130)

38. What does the Son inquire of God and what does God answer? What is revealed about each in this passage? (144-182)

39. Why is the son of God able to offer himself as "ransom" for man? In what respect is this easy for the Son, and in what respect is it a sacrifice potentially worthy of man's worship and love? (235-265)

40. Describe Satan's disguise when he seeks direction from Uriel. What does it reveal about Satan? What does its effectiveness reveal about Uriel? (634-735)

41. How did man offend God?

42. God made man with a free will. What does this mean to you? Explain.

43. How does God propose to save mankind?

44. Address God's justice in lines 96-101. What is God's reason for granting free will?

45. Paraphrase lines 227-253. Why does the son of God feel he should do God's will? What does he ask of his father in return for his sacrifice?

46. Refer to your cosmography map. Where is Satan? (420ff)

47. Satan is indeed a false dissembler. Analyze lines 634-680. How does he practice duplicity? How does he lie?

48. Find how Thamyris, Maeonides, Tiresias and Phineus relate to Paradise Lost. (lines 35-36)

49. If God knew what Satan was planning for man, why didn't God try to prevent it?

50. How valid is it for Milton to put words in the mouth of the Son of God in Book III when the Scripture has recorded the actual known sayings of Jesus?

51. Describe the opening scenes of Heaven. Contrast this description with Book I: Hell.

52. What is God's definition of Free Will and how is that different from God's total power?

53. Satan uses guile or deceit in this section. Who does Satan deceive and why? What does Satan try out on Uriel and how successful is this? Why?

54. What motivates the Son to sacrifice himself for man?

55. After Satan passes from Limbo into the World, what is his response?

56. Is ignorance indeed bliss? Can man truly understand Paradise if he doesn't have anything to compare it to? The serpent was correct in his reasoning, was he not? (...by the Fruit? it gives you Life/To Knowledge...")?

58. How can the poem be addressed without seeming anti-female? After all, Adam (and, hence mankind) blames Eve for the fall. Or is the fall indeed a happy one? If that's the case, shouldn't Eve take credit for the Son's demonstration of his love?

59. Similarly, how should we address these lines: "...Thus it shall befall/Him who to worth in Woman overtrusting/Lets her Will rule..."?

Book IX

1. Why does Satan hesitate when he first sees Eve?

2. In order to remain with Eve, Adam willingly eats of the Tree of Knowledge. Why do they seem so isolated from one another afterward? What is an indication of that separateness?

3. What is the purpose and effect of juxtaposing aspects of the classical epic with aspects of Christianity?

4. How could a modern couple relate to Adam and Eve?

5. What is Satan's opinion of earth?

6. How does Satan feel about becoming a serpent? Why?

7. When Adam expresses his fear of the Devil, what is Eve's reply (322-341)?

8. In 351-357, what is Adam expressing about free will?

9. In a detailed progression, how does the devil tempt Eve (532-732)?

10. What motivates Eve to have Adam share the fruit (826-33)?

11. Explain by what means Satan persuades Eve to eat the fruit of the Tree of Knowledge (679-732).

12. Explain Eve's dilemma in deciding whether or not to tell Adam of her trespass and have him share in it (816-33). Justify or attack her conclusion.

13. Show how Adam's final speech (1163-86) manifests the dominant values of a patriarchal society.

14. Analyze Eve's reasons for disobedience, then compare hers to Adam's. Who proves to be weaker, in your opinion?

15. Whom does Milton blame for the fall? Is this blame justified?

16. God said man will be tempted successfully by Satan (Book III). Is Eve's belief in the serpent's words justified? Would Adam have fallen victim to Satan's arguments? What is the effect

of Satan's beauty on the temptation?

17. Describe the incident in which Satan himself is deceived by his own rhetoric. Why is this significant?

18. Cite examples of Milton's assertion that Christian values are superior to those of the classical epic.

19. What is the dramatic purpose of Milton's geographical description of Satan's travels around the world?

20. What is Satan doing and why in lines 57-68?

21. Explain Satan's rationale for his wish to beguile mankind (99-178).

22. Why does Eve share the fruit with Adam (816-33)?

23. What is Eve's reason for wanting to split up (205-25)? What is Adam's reply?

24. What arguments does Eve use to support working apart from Adam? Is her thinking reason deceived--if so how? If not deceived, why do her good reasons bring bad results?

25. What reasons does the serpent give Eve for tasting the forbidden fruit? Which does she find most convincing? Does anything make her suspicious?

26. How are Adam's and Eve's reasons for eating the fruit different? What were Eve's reasons for sharing with Adam? Why/how do they resemble his reasons?

27. What losses have been communicated by the end of Book IX? Which would you consider the most crucial?

28. Up till roughly 990-1050 sex has had no sinful associations; nothing to do with the Fall. Why, then, is sex now associated with consequences of the Fall? Is sex being singled out, oris this change part of the general metamorphosis of reality after the Fall?

29. Strong feelings of all sorts now occur (1120ff) in Adam and Eve. Does Milton connect all passions--good as well as bad--with consequences of the Fall?

30. When Eve almost venerates the Tree (679), does Milton anticipate the industrial revolution and its emphasis on secular knowledge?

31. What is paradoxical and ironic about Satan's efforts in wanting to tempt man?

32. What is the major conflict between Adam and Eve in relation to the possibility of being tempted by some "foe"?

33. What is Satan's argument in tempting Eve to eat of the fruit of the Tree of Knowledge?

34. Describe Earth through the eyes of Satan.

35. How does the serpent convince Eve to eat of the tree? Outline all of his arguments.

36. Why does Adam also eat of the fruit? (beginning with line 896)

37. Explain what is meant by "Took largely of their mutual guilt the seal, the solace of their sin." (1043-1044)

38. Where and in what form does Satan now enter Paradise? Explain the symbolism of that form. Whon then does he enter and why? (71-96)

39. Explain the significance of Satan's feelings as he observes the earth's beauty and hides in the serpent. (99-169)

40. What is Eve's plan for accomplishing more work in the garden? Why does Adam object? With what argument does she finally convince him of the wisdom of her plan? To what extent are the notions of guilt or innocence at work in Adam and Eve in this discussion? What qualities do you see in them that you recognize in men and women today? (192-384)

40. Why is Adam afraid to let Eve work alone in the garden?

41. Why do you think Satan tempted Eve and not Adam?

42. If Adam and Eve had been together when the serpent came to Eve, do you believe Eve could have eaten of the forbidden fruit? Explain your answer.

43. As Book IX opens, Milton changes the tone and focus. Examine lines 5-13.

44. Is Satan's speech beginning on line 99 in character? In what ways does Satan find pleasure? How does Satan characterize revenge?

45. Analyze the logic of Eve's remarks about freedom, happiness and integrity, beginning with line 322.

46. Why is it important that Satan be eloquent in his attempts to persuade Eve to eat the fruit?

47. Examine Eve's mental activity closely. How does she react to Satan's persuasion? What are her motives for taking the fruit?

48. Do you agree that pride is the cause of Adam and Eve's disobedience and "foul revolt?"

49. Describe Satan's "inward grief" and what that reveals about him. Explain how Satan's use of soliloquy is used effectively here.

50. "The wife, where danger or dishonor lurks,/Safest and seemliest by her husband stays,/Who guards her, or with her the worst endures." Explain the significance of these lines.

51. In what ways does Satan tempt Eve? What is his most convincing argument?

52. "Confirmed then I resolve, / Adam shall share with me bliss or woe: / So dear I love him, that with him all deaths / I could endure, without him live no life." Eve stated this and this is just one of the lines which show Adam and Eve's "love" for each other. In light of the events of the poem, before, during and after the fall, analyze the implications of that love. What does it lead to? What does it mean about their relationship with one another and with God?

53. "Shame" and other evils appear between Adam and Eve. Explain what other evils appeared and how that affected them and changed their behavior patterns.